

# The Repertory

*A Magazine of Plays, Players, Playgoers  
—and a Programme*



*"How far that little candle throws his beams!  
So shines a good deed in a naughty world."*

*Shakespeare.*

## Henry Jewett Players



Copley Repertory Theatre



# Henry Jewett Players

(Arranged Alphabetically)

E. E. Clive: In England with Charles Frohman, Arthur Bouchier, Drury Lane Theatre.

Leonard Craske: In England with Ellen Terry and Martin Harvey, and in America with Annie Russell.

Mary Hamilton: In England with Granville Barker, Court Theatre, Vedrenne & Barker.

Owen T. Hewitt: With Henry Jewett Players, Boston.

Nicholas Joy: In England with Lewis Waller and H. B. Irving.

Noel Leslie: In England with Lewis Waller, Seymour Hicks, Fred Terry, Julia Neilson and Cyril Maude.

Cameron Matthews: In England with Granville Barker; in America with Mrs. Patrick Campbell.

Jessamine Newcombe: In England with Sir Herbert Tree and Oscar Asche.

Fred W. Permain: In England with Sir Johnstone Forbes-Robertson, Sir John Hare and Sir Charles Wyndham.

William Podmore: In England with Miss Horniman's Manchester Players and Granville Barker.

Phyllis Relph: In England with Granville Barker, Miss Horniman and Sir Frank R. Benson.

Leila Repton: In England with Mrs. Patrick Campbell, Sir George Alexander and Mrs. Langtry.

Viola Roach: In England with Sir Frank R. Benson, Sir Herbert Tree and Miss Horniman.

H. Conway Wingfield: In England with Sir George Alexander, Arthur Bouchier and Sir Charles Wyndham.

**Henry Jewett, Director**



## The Brunswick

REVIVAL OF THE POPULAR

### THE DANSANTS

It will be pleasant for dance-lovers to learn that, at The Brunswick, the charming afternoon and early evening dances have been resumed. Music in the café daily, from Four O'clock until Nine O'clock, through the Tea and Dinner hours.

L. C. PRIOR, Managing Director

**COPLEY**  
 REPERTORY THEATRE  
 M. DOUGLAS FLATTERY  
 Owner

**Copley Amusement Co.**

Lessees

Henry Jewett  
 Director

Herbert Pattee  
 Manager

HOUSE STAFF

E. E. Underhill.....Treasurer  
 Mischa Muscanto.....Violin Soloist  
 Celia Muscanto.....Cello Soloist  
 John Hermann Loud.....Choralcello  
 William Pcdmore.....Stage Manager  
 Owen T. Hewitt..Asst. Stage Manager  
 A. Thieme, R. A.....Scenic Artist  
 Russell Shattuck.....Master Mechanic  
 Oscar Berg.....Electrician  
 Frank Munroe.....Prperties  
 Sarah Keigwin....Wardrobe Mistress  
 Mrs. Brown.....Matron  
 P. H. Clark.....Door Keeper

SCALE OF PRICES

Orchestra .....1.50  
 Orchestra, Rear .....1.00  
 Mezzanine .....1.00  
 Balcony, front .....75  
 Balcony, centre .....50  
 Balcony, rear .....25  
 Boxes (4) .....7.00

POPULAR MATINEES

Tuesday and Thursday

Entire Orchestra .....1.00

Ticket office open from 9 A. M. till  
 10 P. M.

Tickets for this theatre ordered by mail should be accompanied by remittance for same, and will be held until called for.

Out-of-town patrons desiring to purchase tickets in advance or at short notice, or for delivery to friends, may order, remit for same, and arrange for their delivery by Western Union or Postal Telegraph Service.

The Management earnestly requests those who are unable to remain until the close of the last act to leave during the intermission preceding it and thus avoid disturbing the audience.

During the performance ladies are requested not to wear hats or head-dress that obstruct any view of the stage. Hats can be left with attendants in the Cloak Room, free of charge.

Parties finding articles in any portion of the Theatre will please present them at the Theatre Office. The Management will not be responsible for articles placed under the seats.

Physicians who have patients to whom they may be called suddenly can leave their seat number in the Box Office and be called as quickly as in their office.

PLAYS IN PREPARATION

Harold Brighthouse's  
 Drama of English Life  
 (First Time in America)

**GARSDIE'S**  
**CAREER**

Sir Arthur Pinero's Farce  
 One of the  
 Augustin Daly Successes

**THE**  
**MAGISTRATE**

Sir Arthur Pinero's  
 Powerful Drama  
 (First Time in Boston)

**The**  
**Thunderbolt**

Matinees Tues., Thurs. and Sat.  
 at 2.10  
 Evenings at 8.10



# COPLEY REPERTORY THEATRE

HENRY JEWETT  
Director

HERBERT PATTEE  
Manager

This Theatre is ventilated by the most approved forced-air system wherein the atmosphere of the entire auditorium is continuously changed

WEEK OF FEBRUARY 17. 1919

ONE HUNDRED AND SEVENTEENTH WEEK

Evenings at 8.10. Matinees, Tues., Thurs. & Sat. at 2.10

HENRY JEWETT PLAYERS

—IN—

## Bunty Pulls the Strings

A SCOTTISH COMEDY IN THREE ACTS BY GRAHAM MOFFAT

THE PERSONS OF THE PLAY

THE PLAYERS

*(In the order in which they appear)*

BAB BIGGAR.....	NOEL LESLIE
BUNTY BIGGAR.....	VIOLA ROACH
SUSIE SIMPSON.....	PHYLLIS RELPH
TAMMAS BIGGAR.....	CAMERON MATTHEWS
WEELUM SPRUNT.....	E. E. CLIVE
EELUN DUNLOP.....	JESSAMINE NEWCOMBE
TEENIE DUNLOP.....	MARY HAMILTON
JEEMS GIBBS.....	H. CONWAY WINGFIELD
MAGGIE MERCER.....	VIOLA HEATH
DANIEL BIRRELL.....	FRED W. PERMAIN
VILLAGERS: Doris Lake, Gladys Briggs, Eva Westland, Owen T. Hewitt, Catherine Lexow, Sarah Kegwin, William Myer and others	

SEATS ON SALE AT

BURKE'S

ADAMS HOUSE

CASHIN'S

PARKER HOUSE

CASHIN'S

YOUNG'S HOTEL

FILENE'S

SERVICE BUREAU

HARVARD COOP.

HARVARD SQ., CAMBRIDGE

HEARD'S

HOTEL TOURAINE

HERRICK'S

COPLEY SQUARE

JORDAN MARSH CO

RECREATION DEPT.

TYSON

COPLEY PLAZA HOTEL

TYSON

HOTEL THORNDYKE

TYSON

HOTEL ESSEX

## School of the Theatre

### The Henry Jewett School of Acting

AT THE COPLEY THEATRE

Students given the rare opportunity of a thorough apprenticeship by attending productions in rehearsal and by appearing in public performances when qualified in subsidiary roles in the repertory of the Copley Theatre.

Under the personal supervision  
of

Mr. Henry Jewett

Enrollment at any time.

*Address:*

The Henry Jewett School  
of Acting

Copley Theatre, Boston

BYRON S. BUSH, President

ARTHUR C. C. HILL, Treasurer

## Hill & Bush Co.

*Correct Fashions for Women and Misses.*

372-378 Boylston Street, Boston, Massachusetts

*Telephone Back Bay 8500*

## Fashion's Smart Dresses

TAFFETA, SATIN, GEORGETTE, CREPE DE CHINE,

TRICOLETTE, SERGE, JERSEY, TRICOTINE

DRESSES FOR STREET, AFTERNOON AND EVENING

PRICED \$19.75 TO \$135.00

## SYNOPSIS OF SCENES

ACT I. Tammam Biggar's Parlour in Lintiehaugh.

ACT II. The Lintiehaugh Kirkyard.

ACT III. Same as Act I.

TIME—Sixty years ago.

---

PRODUCED UNDER THE PERSONAL DIRECTION OF HENRY JEWETT

---

The bonnets worn by Miss Hamilton and Miss Roach from  
Miss A. C. Sands, 585 Boylston St., Boston

---

The Steinway Pianos used in this Theatre exclusively are furnished  
by M. Steinert & Sons, Steinert Hall, 162 Boylston St.

---

Antique and Colonial Furniture furnished from the Boylston  
Sales Shop, F. L. John, Proprietor, 346 Boylston Street,  
and John J. Dwyer, 25A Common St., Boston

---

Wicker Furniture from Bailie Basket Co., 82 Sudbury St., Boston

---

## Meyer Jonasson & Co.

Tremont and Boylston Streets

# FURS

*of*

dependable quality



## NEXT PRODUCTION

### GARSDIDE'S CAREER

Harold Brighthouse, one of the leaders of the modern school of English dramatists, is the author of "Garside's Career," which will be the next play given by the Henry Jewett Players at the Copley Theatre. In "Garside's Career," he has written a significant drama of youthful ambition and of the labor unrest in a Lancashire town. Peter Garside is a temperamental and energetic young man who has received a university degree while remaining a workingman, and finally the opportunity comes to him to seek a seat in Parliament.

But Peter Garside is in love and his political ambitions conflict. Many other troubles pursue him, and in the quest for popularity, he neglects his parliamentary duties, and the committee of his party forces him to resign. Then the young lady steps in, and sets him to rights, by telling him that the best thing he can do is to go back to his bench. From beginning to end, Mr. Brighthouse fills his play with strongly significant speeches and action. The production of "Garside's Career" at the Copley will be its first professional presentation in America.

# M. Steinert & Sons Co.

Our VICTOR SERVICE is unsurpassed, because of our large wholesale department.

Large sound-proof booths at either store.

If you have not heard these records let us play them for you.

Khaki Sammy.....	Mabel Garrison
Smiles—Fox Trot	Smith's Orchestra
Rose Room—Fox Trot	
American Fantasie, Part I	
American Fantasie, Part II.....	Victor Herbert's Orchestra
Keep Your Head Down, Fritzie Boy.....	American Quartette
What Are You Going to Do to Help the Boys?.....	Hart

UPTOWN  
162 Boylston

DOWNTOWN  
35 Arch St.



## MUSICAL PROGRAM

1. Star Spangled Banner
2. Overture: "William Tell" ..... *Rossini*
3. "In the Highlands" ..... *Langey*
4. Petite Suite de Concert ..... *Coleridge-Taylor*
  - a La Caprice de Nannete
  - b Un Sonnet d'Amour
  - c La Tarantelle Frétilante

### The Modern Theatre An Authoritative Word From Across the Ocean

It is frequently gratifying to have one's ideas expressed by another, and to find them in print as if they had come directly from one's own pen. It is especially gratifying to find in a recent issue of such an authoritative journal as *The Saturday Review* an article on modern tendencies of the theatre that from beginning to end, and almost in every word, gives voice to my own opinions. This is the article:

"We have more than once admitted that the old actor-manager, with all his faults, was better than the new proprietor of half a dozen theatres who gambles indifferently in review, imported American farce, or the charms of a popular favorite. But we cannot allow the actor to blame anybody but himself for the position in which he finds himself today. The syndicates which today control our theatres

would never have become the masters of our revels if the English drama had not previously come to be regarded as a marketable commodity, and this would never have happened if the actor had not made it the fashion to consider the player first and the playwright scarcely at all. 'Le theatre c'est moi' said the actor. The theatrical business man decided that, if that were really the case, it would be a good speculation to buy him up and to dispose of him at a profit.

"The actor prepared his own extinction when he put himself above the drama. The actor only exists artistically as an interpreter of plays. He will be held in respect and set above the accidents of commerce only so long as he upholds the drama. As soon as he begins to trade upon his personal popularity, to flaunt himself at the drama's expense, to draw away the attention of the public from the dramatist on whom the theatre must in the long run depend, to his own performances, then he becomes an

object of fashion, a creature of the pictorial press and broadcast advertisement, the principal item in a 'show.' 'Show' is the current stage term for any kind of theatrical production today, and we define a 'show' as what is left of the English theatre when we have extracted the English drama.

"The content of the actor for the play has to be encountered again and again before it can be fully realized by the outsider. Very few actors, for example, really think that the text of the play matters at all appreciably. So long as the author's general meaning is conveyed in terms easy to remember and to speak they are satisfied. Usually they prefer the text of a play written by an actor to one written by an author, because the actor has a professional flair for the kind of

phrase which follows most patly upon a cue and a tendency to resort to commonplaces of the stage in preference to a more individual utterance. Still less does the ordinary actor care for the total effect of a play. Some actors never see their play as a whole. They learn their cues and their 'lines' and leave the rest. The story of the Shakespearean tragedian who played Julius Caesar in the Capitol and showed a belated interest towards the conclusion of the run of the piece as to how the tragedy ended is now wholly mythical."

It seems unnecessary to add anything to this, except to say that I am extremely pleased to have some of my pet theories echoed from across the ocean.

HENRY JEWETT

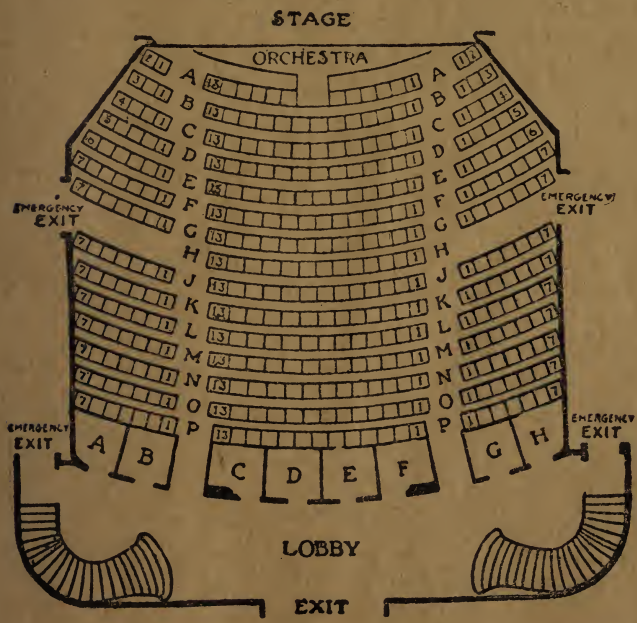
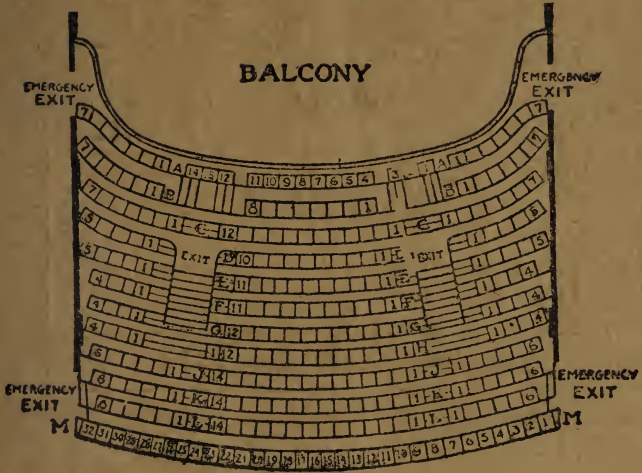
---

## Plays Published by The Four Seas Company

---

- |   |                                      |
|---|--------------------------------------|
| LAODICE AND DANAE                                     | BY GORDON BOTTOMLEY                  |
| One-act play in verse.                                | Price 60 cents                       |
| THE VOICE OF THE PEOPLE                               | BY DAVID CARB                        |
| Play in three acts.                                   | Price \$1.00                         |
| THOMPSON  | BY ST. JOHN HANKIN & GEORGE CALDERON |
| A comedy in three acts.                               | Price \$1.00                         |
| TWO PLAYS   | BY KATHARINE HOWARD                  |
| Two poetical plays.                                   | Price 75 cents                       |
| BRAND   | BY HENRIK IBSEN                      |
| The only authorized translation.                      | Price \$1.50                         |
| PURPLE YOUTH  | BY ROBERT DE CAMP LELAND             |
| Play in one act.                                      | Price \$1.00                         |
| THE TRAGEDY   | BY GILBERT MOYLE                     |
| A miniature play in four acts, prologue and epilogue. | Price 60 cents                       |

# EXIT PLANS



# COPLEY THEATRE

Henry Jewett Players

Copley  
Repertory Theatre

Telephone, Back Bay 5518